



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Any one who has read the legend of St. Margaret in any of its more expanded forms cannot wonder at the immense popularity which it obtained during the Middle Ages. The reading of this Passio was said to produce the instant and safe delivery of women in labor. There is a strange irony in the process of legend-development by which the resolutely pure virgin is made to preside graciously over the pains of child-bed. JOLY (p. 26) quotes passages from miracle plays in illustration of this belief, and PANNIER (St. Alexis 339) draws attention to a passage in Rabelais where Gargamelle refers superciliously to the reputation of our saint. But the benefactions of St. Margaret were by no means confined to gracious presidency over the pangs of parturition. Whoever wrote a copy of her Passion, or read it in a right spirit, or even heard it read, was to receive absolution of sin, and of sin's visible effects in the flesh. Whoever invoked her sincerely should be heard promptly. And he who dedicated a church, or even a candle, to her memory should know no limit to the power of his petition. No saint could possibly enjoy greater popularity, if popularity depend upon variety of potential benefaction.

"Vengron horbs, sex e mutz
Contrayt, gloes maladobatz,
Totz partiro d'aqui sanatz"

(NOULET : quoted by J.).

And so through all the versions. The credulity of the church outlived the invention of printing. An Italian copy of the legend (Venice : XVIth Cent.) bears the title "Legenda et oratione di S. Margherita, historiata : La qual oratione legendola, over ponendola adosso a una donna che non potesse parturire, subito parturirà senza pericolo;" and d'Esternod (Espadon Satyrique) completing the description of a woman who was a finished hypocrite adds:

"De sainte Marguerite elle sait la légende."

Even royalty was not behindhand in the cult of our saint. JOLY writes (p. 29), adducing numerous historic examples: "Ce sont des reines qui successivement proclament la foi des femmes de France dans l'intervention de la Sainte au moment le plus critique de leur vie. Elle est à plusieurs reprises solennellement invoquée pour des royales

naissances." He also points out (p. 23) how much of the painting and sculpture of the Middle Ages, and of later times, was inspired by the story of Margaret's martyrdom, instancing, among other works, a chef-d'œuvre of Raphael, now in the Louvre Gallery. The pastoral coloring of the legend gave it in the country districts a popularity equal to that which it obtained among the more cultured portion of the population. Its sensational incidents lend themselves easily to rude dramatic form, and about the year 1500 it was adapted still more to the taste of the masses by being produced in the form of a Mystery play. For a description of this particular development in France, it suffices to refer to the interesting little book of Mr. JOLY, who gives copious extracts from a unique copy in the Bibl. Nationale. It is highly probable that the same development took place in other countries. For this conjecture there is due support in the case of Italy, on the authority of GRAESSE, who mentions certain dramatic representations of the Passio dating from the XIVth century.

FREDERIC SPENCER.

University College of North Wales.

ORIGIN OF 'THE FLOWER AND THE LEAF.'

'The Flower and the Leaf,' first published in SPEGHT's edition of 1597, has been, since TYRWHITT first expressed his doubts with regard to its authenticity as a work of CHAUCER, the subject of frequent criticism. PROFESSORS TEN BRINK and SKEAT, with others, are inclined to regard the poem as a post-Chaucerian production, PROF. SKEAT even venturing to say: "written by a woman, and clearly belonging to the fifteenth century." All critics have noticed the influence of MACHAULT, DESCHAMPS and FROISSART in the selection of the well-known allegory representing the merits of the flower and the leaf, but none seem as yet to have called attention to a poem which may have furnished the plan or structure upon which this allegory has been superposed. Such a model-poem could have been suggested by a *lay* of EUSTACHE DESCHAMPS, entitled "Ci commence le lay de

franchise."* The introductions of the poems are strikingly similar. The month of May, springing flowers, new green and the sweet season, cause the respective poets to rise at break of day and stroll into the wood. They suddenly espy companies of ladies adorned with chaplets, soon followed by troops of armed horsemen. The latter spend the time in justing, after which ladies and knights join in dance and song.

DESCHAMPS' *personae* are not allegorical figures, though the poet attaches a brief comparison of the flower and the leaf. The author of 'The Flower and the Leaf,' however, beginning with the same *personae*, preserves an allegory, till finally an explanation of the same is offered by a second person. The similarity of these two poems is so apparent that one must have suggested the other, if indeed a nearer relationship may not be assumed. A few of the parallel passages are:

†4-14. When shouers sweet of raine discended softe,
 * * *
 And every plaine was eke yclothed faire
 With newe green, and maketh small floures
 To springen here and there in field and mede;

8-11. C'est qu'en douz mois que toute fleur s'avance,
 Arbres, buissons, que terre devenir
 Veult toute vert et ses flours espanir,
 Du moys de may * * *

15. And I, so glad of the season thus swete,
 * * *

24-7. And up I rose three houres after twelfe,
 Aboute the springing of the day;
 And on I putte my geare and mine array,
 And to a pleasaunt grove I gan to passe,

14. Le premier jour de ce mois de plaisance
 * * *

24-7. Lors me parti et mis en ordonnance
 D'aler au bois ou maint amant se lance
 Pour ses amours et sa joie querir.
 De mon hostel me pars au point du jour.

43. And, at the last, a path of little breede
 I found, * * *

48-50. And so I followede, till it me brougte
 To right a pleasaunt herber, well ywrought,
 That benched was, * * *

*Euvres complètes de EUSTACHE DESCHAMPS. Paris, 1880. Vol. ii, pp. 203-214. [Société des anciens textes français.]

†MORRIS, Aldine Edition.

29. M'acheminay pensant par une plaine
 * * *

66. Ainsis pensans vins par une buiere
 En un grant parc d'arbres et de fouchiere
 * * *

92. Sur un estoanc fis mon pelerinage;

127. And as I sat, the birdes harkening thus,

136. I sie where there came, singing lustily
 A world of ladies * * *

185-9. Before the herber where I was sitting;
 And, God wot, me thought I was wel bigone.

93. Mais, en passant, vy ja dessus l'erbage
 De damoiseaulx tresnoble compaignie
 Vestus de vert, * * *

98-102. Oultre passay qu'ilz ne me virent mie;
 En un busson me mis en tapinage
 Pour regarder de celle gent la vie
 Et pour oir la douce melodie
 Des rossignolz crians ou jardinage:

154. And every lady had a chapelet
 Upon her head of floures fresh and greene
 * * *

161-2. * * * there were many tho
 That sang and daunced, *

118. Parmi ce bois dames et demoiseaulx
 Qui chantoient notes * * *

121-2. Cueillans les fleurs, * * *
 Dont ilz firent saitures et chappeaulx;

191. When that I hearde not ferre off sodainely,
 So great a noise of thundering trumpe blowe,
 * * *

195-8. From the same grove where the ladies come oute,
 Of men of armes coming such a route,
 As alle the men on earth hadde ben assembled
 In that place, wele horsed for the nones,

145. Mais d'un grant bruit yssant d'une valée
 Ou il ot gens qui venoient joster
 * * *

148. Car a cheval y ot grant assemblée,

259. And every child eke ware of leaves grene
 A fresh chapelet * * *

264. And after hem, on many a fresh corsere,
 280. And every knight * * *

* * * lightly laid a spere

In the arest; and so justes began
 On every part abouten, here and there;
 Some brake his spere, some drew down hors and man-
 ne;

157. Sur un coursier fut de vert appareil,

Acompaigniez de son frere pareil;
 165. L'un sur l'autre font des lances tronsons
 Et se portent sur terre et sur buissons.
 * * *

168. Ainçois queroit chascuns joste a son vueil
 Sanz espargnier chevaux, bras ne talons.

300. They braken of bothe the song and dance,
 302. And every lady tooke, full womanly,
 By the right hond a knight, and forth they yede
235. De la cornant et dansant vers Beauté
 Dehors le boys en un plaisant hosté
 Tous et toutes illec s'acheminèrent;

At this point the two poems diverge, 'The Flower and the Leaf' concluding with the description of the rain-storm, followed by the interpretation of the allegory. DESCHAMPS' *lay*, on the other hand, pictures in conclusion a banquet at which Robin praises his own condition and disparages that of kings.

A word as to the authenticity of the poem. In his 'Chaucer-Studien,' pp. 156-164, TEN BRINK has already cited rime and accent tests to disprove CHAUCER'S authorship. Noticeable is the similarity of these false rimes to those of the so-called CHAUCER'S 'Dream,' which fact may, perhaps, point to a common authorship. It is also significant that both poems were first printed in SPEGHT'S edition, the MSS. of the same being reported as lost.

The following false rimes are common:

'THE FLOWER AND THE LEAF.'		'DREAM.'	
Combinations in -y and -ie:			
464, 467.	company: by.	ib.	2025.
174-5.	truly: company.	cry:	company 1725
130-1.	truly: harmony.	Softely:	harmony 1829.

A most unusual poetical license is *wente* 150 (for *want*) to rime with *oriente*.

This short poem of six hundred verses contains rare words, some of which are never found in CHAUCER:

101. *sote*, O. Fr. *sot* 'a fool,' used in 'Provs. of Hendyng.'—169. *beseene*, C. has *beseye* 'Duch.' 828. *byseyn* 'Tr. and Cr.' 2.1262. *beseine* 'Cant. T.' 8859.—186. *bigone*, C. has *begoon* 'Lawe' 820 'happened': *well bigoo* occurs in 'Rom. of Rose' 693 'delighted.'—201. *wones* 'riches'; *wone* is used in 'Prompt.' 532, and in HOCCLVE'S Poems I, 294.—215. *colleres*, C. has *colers* 'Knights T.' 1294, the form *coller* is according to MAETZNER the later.—216. *scochones*, occurs again in 'Rom. of Rose' 893.—246. *paitrell*, a unique occurrence; likewise the words 252. *henshemmen*.—314. *melancolius*.—348. *bargaret*.—264. *corse-re*, C. has *curser* 'Tr. and Cr.' 5.85.—290. *dintes*, C. has *dent* 'C. T.' 3804. *dente* 'Court of L.' 836; ORM has *dinnt*; MINOT *dintes*. All

these are Northern forms.—429. *purvey*, C. has *purveyen* (Infinitive); *purvay* occurs in 'Political Songs' 34, and HAMPOLE.—462. *gramercy*, C. has *graunt mercy* 'C. T.' 8964. This form occurs in 'Town. M.' p. 80.—549. *feintise*, used by 'Gaw' 2435; HAMPOLE 3518.—591. *unconning*, used in 'Beket's Life' 1024; *onconning* in 'Ayenbite,' 131; *unkunning* in 'Pricke of Consc.,' 169.

The above peculiarities in vocabulary, combined with the disproportionately large number of false rimes already cited, add to the evidence previously gathered to prove that 'The Flower and the Leaf' is not a Chaucerian production.

CHARLES FLINT MCCLUMPHA.

Bryn Mawr College.

LES POÈTES FRANÇAIS DE NOS JOURS.—LECONTE DE LISLE.

Encore que la France d'aujourd'hui ne puisse pas s'enorgueillir de noms aussi illustres que ceux de V. HUGO, LAMARTINE ou A. DE MUSSET, il n'en faudrait pas pour cela conclure que l'art de la poésie est chez nous en décadence. Jamais le nombre des poètes n'a été si grand, et jamais la moyenne de leurs œuvres n'a été si élevée. Les noms de LECONTE DE LISLE, SULLY-PRUDHOMME, FRANÇOIS COPPÉE et bien d'autres rappellent à l'esprit maints vers délicieux, maintes lectures charmantes.

Primus inter pares nous apparaît LECONTE DE LISLE et c'est de lui que nous voulons aujourd'hui nous occuper. Né à l'île Bourbon en 1816, CHARLES-MARIE LECONTE DE LISLE y commença ses études, mais il fut envoyé en France pour les y terminer. Le grand maître du poète fut la Nature, et nous trouvons dans ses vers une richesse d'expression qui a dû lui être inspirée par la beauté des paysages au milieu desquels il a passé ses premières années. La facture de son vers est large, puissante, imagée, et, chose remarquable, il a conservé le plus grand respect pour les règles de la césure et de l'enjambement, règles qui sont le plus souvent regardées comme nulles et non avenues par des poètes tels que FRANÇOIS COPPÉE et bien d'autres.

Dans son poème intitulé "Le Jugement de